

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

Gaspar Cassadó

WORKS FOR GUITAR



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edited by Angelo Gilardino and Luigi Biscaldi

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front cover:

Josep Mompou (1888-1968)

"BARCELONA: LA RAMBLA" (1954)

oil on canvas - cm. 60 x 73

(Museu de Valls)

back cover:

Julio Lopez Hernández

THE ANDRÉS SEGOVIA MONUMENT

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FOREWORD



GASPAR CASSADÓ MOREU (1897-1966)

Gaspar Cassadó was born in the historic city of Barcelona on September 30th, 1897, into a household where music occupied a prominent place. His father – Joaquín Cassadó Vals (1867-1926) – was a composer, organist, choral director and conductor who belonged to the modernist generation of Catalan artists; his mother – Agustina Moreu – was a woman of wide learning and culture. Gaspar was the third of four brothers (the others being Agustín, Montserrat and Josep).

Gaspar began his musical studies at the *Capilla de nuestra señora de la Merced* as a pupil of his father and of Dionisio March, who was his first cello teacher. In 1907 he and his brother Agustín (a violin student) gained a scholarship enabling them to pursue their studies in Paris. Accompanied by their father, they moved to the French capital, where they became pupils of Pablo Casals and Jacques Thibaud, respectively. In addition, they formed the *Trio Cassadó* with their father, the experience of which marked the beginning of a special affection for chamber music that was to remain with Gaspar all his life.

During his Parisian years, the young Cassadó was introduced into the city's musical circles, making the acquaintance of Debussy, Satie, Viñes, Turina, Albéniz and Diaghilev, and seeing the *Ballets-russes*. He was given advice by Ravel and Falla, and established a strong

friendship with the Italian composer and pianist Alfredo Casella. The lessons he received from the great Pablo Casals were important in developing his appreciation of the spiritual dimension of music. Cassadó was in future to refer to Casals as his "spiritual father".

In 1914, two events put an end to Gaspar's stay in the French capital: the premature death of his brother Agustín (whose promising career was cut short by an epidemic), and the outbreak of the first world war. Following his return to Barcelona, Cassadó toured Spain giving a series of concerts that culminated on December 30th with his debut in the *Palau de la música* in Barcelona. He immediately won a warm response from listeners and reviewers. On several occasions he shared the concert platform with the pianist Arthur Rubinstein, under the management of the impresario Ernesto de Quesada. Cassadó soon became a brilliant fixture in the concert life in the Catalan capital, which was enjoying a golden age through the presence of performers such as Boulanger, Casals, Cortot, Granados, Heifetz, Kreisler, Landowska, Llobet, Manén, Pahissa, Thibaud, etc. His deep understanding of the life and culture of Barcelona underpinned his contribution to the musical activities of Catalonia: during October 1921 he gave a series of concerts which featured works by Arregui, Bretón and Pahissa; in April 1923 he gave a recital with works by, among others, Cyril Scott. Cassadó was always a powerful advocate for new music.

The year 1918, at the end of the first world war,

saw the start of his international career, and in 1920 he gave his first concert tour of Argentina (one year before Segovia). In 1923, through his friendship with Casella, he travelled to Italy, where he established contact with several significant figures in the musical life of that country. In Florence, especially, he felt he had found a second home. A friendship with the pianist Giulietta von Mendelssohn helped him to find a way to Berlin and Germany.

During the 1930s his career as a cellist continued to develop. He appeared at the most renowned concert halls and performed as a soloist with the most important conductors of the period, such as Furtwängler, Mengelberg and Weingartner.

In 1936, the year that saw the outbreak of the Spanish civil war, he made his debut in New York. In 1937, he was again in New York, where he coincided with his friend Andrés Segovia, who was giving concerts there. During the second world war he lived in retirement, but he revived his concert activity with a performance in Florence on October 31st, 1944, at the request of the students of the University, to celebrate the liberation of the city. During these events he strengthened his friendship with the great Italian composer Luigi Dallapiccola, who dedicated to him three pieces for solo cello.

In 1946, he began his teaching activity in the famous summer courses at the *Accademia Chigiana* in Siena (where Segovia was to join him some years later).

His return to the USA in 1949 was marred by a serious and unpleasant disagreement resulting from the publication in *The New York Times* of a letter written by Casals and delivered by Diran Alexanian, a cellist and assistant to Casals who had settled in New York as a teacher. In his letter, Casals, from his exile in Prades, accused Cassadó of having exploited his (Casals') name for the purpose of giving concerts in Spain, Italy and Germany at a time when these countries were governed by undemocratic regimes. As a consequence Cassadó's tour was curtailed and

his public standing was seriously affected. Nevertheless, in 1956, setting aside all misunderstandings, teacher and pupil were reunited in friendship and mutual esteem. In the meantime, Cassadó had formed a trio with Menuhin and Kentner, and sometime later his passion for teaching was to lead him to initiate the courses at Santiago de Compostela, where he would invite his friends Andrés Segovia and Alicia de Larrocha to teach. He also began giving classes at the *Musikhochschule* in Cologne (Germany), where he founded another trio (the *Trio Colonia*).

In 1959 Cassadó married the Japanese pianist Chieko Hara. At the height of his career, he died suddenly on December 24th, 1966, at the Libery hotel in Madrid, on his way from Lisbon to Barcelona, where he was due to spend Christmas. As a cellist, Cassadó will always be remembered for the personality and warmth of his interpretations.

Cassadó found a second outlet for his creative personality in the field of composition. During his studies in Paris, under the powerful influence of his father, he composed in 1922 his first work for cello and piano: *La Hilandera, El Reloj y El Galán*.

Cassadó's musical language was stamped with his personal imprint, which is evident in the balance between lyrical ardour and formal elegance. All his output is characterised by the romantic elaboration of folkloric elements, with a clear French influence.

During the years 1925/26 he wrote a *Sonata nello stile antico spagnolo*, ("Sonata in the antique Spanish style") whose dance movements recall the guitar, a *Concierto para violonchelo y orquesta en re menor* (which was premiered by Casals), *Danse du diable vert*, and his famous *Requiebros y Serenade*, as well as a *Suite para violonchelo*. In 1928 he composed *Rapsodia catalana* for full orchestra, the premiere of which took place in 1931 in New York with Mengelberg conducting. He also wrote *Variaciones concertantes* for piano and

orchestra, dedicated to José Iturbi. In 1931, in Paris, *Le monde musical* published an article about his work as a composer written by Diran Alexanian, who, years later, was to forward to *The New York Times* the accusatory letter by Pablo Casals.

Despite Cassadó's interest in composing, in his maturity he realised that there was little comparability between his activities as a concert player and as a composer. He wrote:⁽¹⁾

«Vienna, decidió mi carrera musical. Yo soñaba con ser compositor, pero fue aquí donde comprendí que mi verdadero horizonte era el del violonchelo.»⁽²⁾

He added:

«La composición, que todavía ocupa algún tiempo entre mis viajes, clases y conciertos, no puede ser ya más que un “hobby”.»⁽³⁾

Cassadó devoted his attention also to the art of transcription, with significant results. Among the items he transcribed for cello, are *Estrellita* by Manuel Ponce and the *Fandanguillo* by Federico Moreno-Torroba, originally written for guitar. But he also transcribed in the opposite direction, from the cello to the guitar, in his version of Boccherini's *Concierto en mi mayor*.

In his native town of Barcelona it was natural for him to make the acquaintance of people such as Llobet and Pujol, but it was essentially through the figure of Andrés Segovia that he was to cultivate a connection with the guitar. Cassadó and Segovia were from the same generation and their ideas and tastes, both musically and aesthetically, were practically identical: such an identity of outlook was the

basis for their cooperation and friendship. Cassadó's role in Segovia's career was highly significant: it was he who introduced the guitarist to the impresario Quesada, an action which was most influential in the development of Segovia's career.

On September 7th, 1967, at the University of Santiago de Compostela, Clemente Terni gave a lecture about Cassadó, who had died the preceding year. The text of this lecture was printed with a preface by Andrés Segovia, which perfectly reflects the personality of cellist-composer and the value of their friendship:⁽⁴⁾

«Alguien, sin duda, muy semejante a nuestro gran artista Gaspar Cassadó, debió sugerir a Emerson esta bella definición: “Poeta es quien en los ojos del hombre conserva la mirada del niño.” Era el alma de Cassadó transparente como la de un chiquillo, sin que la vida hubiera depositado en ella, al correr de los años y desengaños, ni amarguras, ni rencores que la enturbiasen. Y su arte, limpio de impurezas bastardas, podría servir a todos nosotros de paradigma de nobleza estética por su rica intuición y su vigor reflexivo. Niño y hombre se juntaban, pues, en él. Nunca su llorada ausencia será completa: la luz de su recuerdo perdurará en el corazón de quienes nos hemos enriquecido espiritual y humanamente con su amistad.»⁽⁵⁾

Roberto Morón

Madrid (Spain), December 2002.

(1) Mónica Pagés i Santacana: *Gaspar Cassadó, la voz del violonchelo*, Amalgama edicions (Barcelona), 2000, page 77.

(2) «Vienna decided my music career. I dreamt of being a composer, but it was there that I understood that my true horizon was the cello.»

(3) «Composition, which still occupies some time during my trips, classes and concerts, cannot be more than a hobby.»

A NOTE FROM THE EDITOR

When I first examined the papers in Andrés Segovia's archive at Linares (May 7th, 2001), I was optimistic about the possibility of rescuing the solo guitar pieces by Gaspar Cassadó of whose existence I knew through Segovia's recordings: *Sardana* and the dyptich *Preámbulo y Sardana*. I knew that these works had been composed after 1950, and therefore could not have been among the many manuscripts belonging to the maestro which were assumed to have been destroyed during the sacking of his house in 1936, during the Spanish civil war (further exploration of the archive showed that many works believed to have been lost in this event had in fact survived).

During that first session at the archive, the two expected pieces appeared (the *Sardana* was actually entitled *Sardana Chigiana*, and the manuscript showed that it had been composed to celebrate Segovia's appointment as a teacher at the famous summer course of the *Accademia Chigiana* at Siena), but they were not alone; they were happily accompanied by a *Canción de Leonardo* (a lullaby written in memory of Leonardo Segovia, the elder son of the maestro, who died in an accident when he was a boy), and a *Leyenda catalana* which a first glance revealed to be a new setting – more sophisticated than its predecessors – of the Catalan song *El noy de la mare* (already arranged for guitar by Llobet, Segovia, Ponce, etc.). Finally, there was a curious setting of *Dos cantos populares finlandeses*, which left me with the amusing question – so far unanswered – of why a Catalan composer should dedicate to a master born in Andalucía a piece based upon two Finnish songs.

Happy with these rescues, I failed to extract from the papers their last drop, and so in October 2002, my ex-student Luigi Attademo (who had assisted me during the session in May 2001), searching again in the Linares archive, found the manuscript of *Catalanesca*, a most significant piece, both musically and historically, written by Cassadó in 1922, when

Segovia – a close friend of the composer – was not yet famous all over the world: that piece was one of the very first responses the young star of the guitar received to his request to contemporary composers to create a new repertoire for his instrument.

Besides these pieces, Cassadó also made for Segovia a transcription for guitar and strings of one of the Boccherini cello concertos, and a transcription for solo guitar of a dyptich (*Minuetto e gavotta*) by Francesco Veracini. On the whole, we can see through the six original works for guitar the story of a friendship which linked Cassadó and Segovia for a long time, from their first meeting in Barcelona in 1918 until the death of the cellist and composer.

Cassadó wrote for guitar remarkably well, and his guitar music presents no problems to an editor: only a few very minor adjustments were required to make his pieces fluently playable. The only doubt thrown up by his manuscripts results from an uncertain mark of erasure in the *Leyenda catalana*. I believe that this tentative shortening – whose purpose is hard to understand – is not from the composer's hand, and I have left the measures exactly as they appeared before the cancellation.

On the other hand, the measures which make the third section of *Dos cantos populares finlandeses* – a sort of coda with a long succession of strummed chords that are too simplistic even for music with a popular background – do not in my judgement even distantly match the harmonic-contrapuntal treatment of the two preceding songs. They bring the work to a very unsatisfactory conclusion, and this judgement has led me to the most drastic step I have ever taken in my editorial career: the suppression of a part of a piece of music. However, the facsimile reproduction of the original manuscripts of all the pieces in this collection will allow the reader to retain this section, as well as to check up all the details of this edition.

Angelo Gilardino
Vercelli (Italy), March 2003.

CATALANESCA

per a guitarra

(si en Segovia no mana lo contrari)

Gaspar Cassadó

Allegro moderato

6th D

CII

CIV

CIV

CIV

CIV

CVII

CVII

CVII

CVII

CIX

CVII

CII

CII

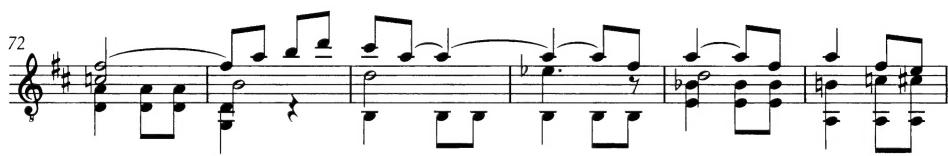
CII

CII

CII

CII

27



a la memoria de Leonardo Segovia

CANCIÓN DE LEONARDO

para guitarra

Gaspar Cassadó

Calmo

CVIII ②
VII
CIII
pp dolcissimo
mf espress.
p allarg.
> pp
mf semplice

6 CIII ②
CIII ②
CIII ②
CIII ②
pp dolcissimo

più lento

11 CIII ②
CIII ②
CIII ③
①
p
rall.
pp dolcissimo

17 XII
a tempo
CIII
CI
mf espress.
p allarg.
>
mf espress.

23
CIII
CVII
②
CIII
④
⑤
④
rall.
f
④

*a Andrés Segovia
Profesor de guitarra en la
Academia musical Chigiana de Siena*

SARDANA CHIGIANA

para guitarra

Gaspar Cassadó

Allegro non tanto

Sheet music for Sardana Chigiana, composed by Gaspar Cassadó. The music is for guitar and is set in 2/4 time with a key signature of one sharp. The piece consists of six staves of musical notation, each with specific dynamics, fingerings, and performance instructions. The staves are numbered 1 through 6. The first staff (measures 1-6) includes dynamics *f ponticello*, *sfz*, and *p dolce*. The second staff (measures 7-13) includes dynamics *p* and *mf*. The third staff (measures 14-19) includes dynamics *sfz*, *f*, *mf*, *sfz*, and *f*. The fourth staff (measures 20-26) includes dynamics *mf*, *sfz*, *p*, and *cresc.*. The music is annotated with various numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25) and letters (e.g., XII, CIX, CIV, CV, CIII, CI, CIII, CL, CIII, CL) placed above the staves, likely indicating specific performance techniques or sections of the piece.

CIII

31

f

sec

f

fz

37

p dolce

fz

Meno mosso

cantabile

43

p espresso.

49

mf

marc.

CIII

55

rall.

CI

60

p golpeando

mf espress.

67

Tempo I

CII

CI

CIII

p

sfz

mf

73

CI CIII

CVI

CIII

CIV

CII

sfz

p

sfz

sfz

sfz

sfz

79

CIII

mf

f

cresc.

85

CIII

CI

CIII

CI

CIII

sfz

f deciso

animando

90

pizz.

p

sec

CIII

a Andrés Segovia

PREÁMBULO Y SARDANA

para guitarra

Gaspar Cassadó

Preámbulo

Improvisando, con moto

Sardana

Allegro moderato

2

7

13

CIV

18

sentito

CVI

24

poco allarg.

CIV a tempo

pizz. cresc.

1

2

CII

f

Più deciso

CV CII CII CII

35

CII

42

meno mosso

cedendo

molto espresso.

48

mf espresso. e rinf.

CIV

55

pizz.

61

67

mf espresso.

dolce

73 

più leggero *quasi accel.*

a tempo (deciso)
CII

79 

cresc. molto
poco sost. *f*

CIV CIV₁ ② ①

85 

④ CVI

91 

⑤ ⑥ *un poco pesante*

CIII *più pesante*

97 

pì f *p.*

CVII₁ CIX₁ CIV

103 

③ ④ ② CVII₁ CIX₁ ③ CIV

cresc.

109 

CII CII CVII₁ CIX₁ ② CVII₁

f *pesante* *sec*

a Andrés Segovia

LEYENDA CATALANA

para guitarra

Gaspar Cassadó

Moderato, mesto

p

espress. (5)

cresc. = *dim.* *sfz*

ten. *poco più mosso*

mf *espress.* *p*

CIV — *più lento*

mf *p* *rall.* —

a tempo

espress.

CVI —

CVI —

dim.

24

Cl

pp misterioso

28

② ①

più intenso

CVII CVI CVII

32

②

dolce

CVII CVI CVII

CVII CVI CV CVI ①

teneramente

tranquillo poco allarg.

40

② ①

a tempo

Cl CII CII ③ CII

f doloroso

più piano

44

②

CII

a tempo

p

molto rit.

ten. -----

p

48

cresc.

dim.

sfz

53

poco più mosso

ten.

mf *espress.*

p

58

più lento

mf

poco allarg.

62

a tempo

CII

pp

⑤

④

⑤

CVII

②

rinf.

65

CIV

CVII

①

f

68 CV —————

68 CV —————

p smorzando

f a tempo

68 CV —————

72 ② CVIII —————

72 ② CVIII —————

p più piano

p molto rit. *ten.*

76 poco lento a tempo

76 poco lento a tempo

p

pp

80 CII ————— CIV ————— CVI ————— a tempo

80 CII ————— CIV ————— CVI ————— a tempo

p dolce

pp

84 a tempo smorzando

84 a tempo smorzando

mf

sf rit.

pp

89 CII —————

89 CII —————

rall.

pp sec

Para Andrés

DOS CANTOS POPULARES FINLANDESES

harmonizados y transcritos por G. Cassadó

Moderato

1 CII ② ① CII ① CII

4 CII ② ① ② CVII ② CII ①

8 CII CVII ② ① ② ③ ④ CII

12 CII ② CII ② CII

15 CII ② CVII ② ①

18 ① CII CII

21

CII

ponticello

24

CII

CII, ②

mf più lento

cresc.

rit.

f attacca

Ritmico e gaio

27

①

p

sfz

32

sfz

ten.

più forte

sfz

38

ten.

a tempo

sec

43

④

marc.

sfz

48

sfz sfz CI CI

53

sfz CI CI

57 a tempo CV CV

f sfz f sostenuto marcato

62 CII CIII

f sfz sfz ten.

67

a tempo CIII CV

f sostenuto mf VII

71

f sostenuto a tempo VII